

MUSICAL GAZETTE

An Independent Journal of Musical Events.

AND

GENERAL ADVERTISER AND RECORD OF PUBLIC AMUSEMENTS.

VOL. II., No. 41.]

SATURDAY, OCTOBER 10, 1857.

[PRICE 3D.

Musical Announcements.

ROYAL LYCEUM THEATRE.—

Under the joint management of Miss Louisa Pyne and Mr. W. Harrison.

Lessee Mr. Charles Dillon.

Open for an OPERA SEASON of Three Months.

On Monday, Thursday, and Saturday, will be repeated Wallace's opera, *MARTINA*. Principal characters by Miss Louisa Pyne, Miss Susan Pyne, Mr. Weiss, Mr. Geo. Honey, Mr. F. Glover, and Mr. W. Harrison.

On Tuesday and Friday, *NORMA*: Madame Carradori, Miss Maria Prescott, Miss Susan Pyne, Mr. Augustus Braham, Mr. Edmunds, and Mr. Hamilton Braham.

On Wednesday, *THE CROWN DIAMONDS*. Catarina, Miss Louisa Pyne (who will introduce Benediet's Aria, "The Skylark," and Rode's celebrated Air with variations); Don Henrique, Mr. W. Harrison.

Conductor Mr. Alfred Mellon.

To conclude with, each evening, a new farce entitled *A VERY SERIOUS AFFAIR*. Characters by Mr. Tilbury (his first appearance), Mr. George Honey, Mr. G. Lee, Miss Maria Prescott, Miss Cuthbert, &c.

Doors open at 7. Commence at half-past. The Box-office open daily from 11 to 5.

BLIND MUSICIANS are earnestly requested to attend a Meeting at St. Martin's Hall, on October 15th, to form themselves into an Association. The Chair will be taken at 7 p.m. precisely. W. H. LEVEY, Hon. Sec. 10, Great Marlborough-street.

MR. and MRS. PAGET (R.A.M.),
BASS and CONTRALTO.

17, WINCHESTER-PLACE, PENTONVILLE, N.

ENGLISH BALLADS.—Mr. C. BLAND begs to acquaint his friends and the public that he gives INSTRUCTION in the above style of SINGING, on the most approved system, daily, from Ten o'clock in the morning until Six in the evening, at his residence, 84, Newman-street, Oxford-street.

ORGANIST Wanted, for the Parish Church of Winceb, Cambridgeshire. Particulars may be had on application, not later than the 24th October, to W. A. Stevens, churchwarden.

WANTED, Immediately, for St. Peter's Church, Walworth, as ORGANIST, a gentleman who would take an interest in the training of a Choir. There are three services on the Sunday, and full services on all the great Church Festivals, and at a Weekly Lecture during Lent. The organ, which is a fine instrument, by Lincoln, has three rows of keys; great and choir C's to F, swell C to F, and contains the following stops:—Great Organ, two open diapasons, stopped diapason, principal, 12th, 15th, tierce, sesquialtera, mixture, trumpet, and clarion. Choir Organ, open diapason, stopped diapason, dulciana, flute, principal, 15th, bassoon, and cromona. Swell Organ, double diapason, open diapason, stopped diapason, principal, oboe, trumpet, and clarion. Pedal C-G to D, open diapason (swell). Salary £40 per annum, with a prospect of addition on the formation of a Choir. Testimonials may be addressed, previous to October 17, to the Rev. F. F. Statham, parsonage, Beresford-street, Walworth. No personal applications will be attended to.

Musical Publications.

Just published, price 2s. 6d., post-free.—Song, "The British Flag of War's Unfurled!" Written by W. LEUTY, Esq. Composed and respectfully dedicated, by permission, to John Robert Mowbray, Esq., M.P., by GEORGE HEMINGWAY, of the Cathedral Choir, Durham. To be had of all music-sellers. SURMAN, 9, Exeter Hall.

Musical Instruments.

To the Music Trade and Profession.—The LARGEST and CHEAPEST STOCK of SECOND HAND PIANOFORTES by Broadwood, Collard, Allison, Oetzmann, Gange, and Tomkison, are to be had at Messrs. Kelly and Co.'s, 11, Charles-street, Middlesex Hospital. Harps by Erard, Erat, &c. Second-hand Organs, &c. Pianoforte Tuners and Repairers provided. Valuations effected, and every class of business connected with the Musical Profession negotiated.

Miscellaneous.

The Mutual Life Assurance Society,
30, KING-STREET, CHEAPSIDE, LONDON.
Established 1834.

This is a purely Mutual Life Assurance Society with a Capital of more than £250,000 invested in Government and Real Securities, created entirely by the steady accumulation of the Premiums, and all belonging to the Members. The Assurance in force are £1,200,000, and the Income upwards of £55,000 per annum.

Detailed Prospectuses and Forms of Proposal, together with the list of Bonuses paid on the Claims of the past year, and the Report, General Cash Account, and Balance Sheet of the Society to the 31st December last, will be given on a written or personal application.

CHARLES INGALL, Actuary.

The friends of the Society, and the general public are respectfully advised that any Assurances effected within the present year, will have the advantage of one year in every Annual Bonus.

The Balfanger, new Winter Over-coat, 25s. to 42s., just introduced by B. BENJAMIN, Merchant Tailor, 74, Regent-street, W.

The OUDE WRAPPER, Registered, combining Coat, Cloak, and Sleeved Cape, from 25s. to 60s. The PELISSIER, from 21s. to 30s.

The FORTY-SEVEN SHILLING SUITS, made to order, from Scotch Heather and Cheviot Tweeds, all wool, and thoroughly shrunk.

The TWO GUINEA DRESS and FROCK-COATS, the GUINEA DRESS TROUSERS, and the HALF-GUINEA WAISTCOAT.

N.B. A perfect fit guaranteed.

HOLLOWAY'S PILLS,

An unfailing remedy for the cure of Indigestion and disordered stomach. There are few remedies advocated by the present faculty that are really permanently serviceable in the cure of these diseases, which causes a martyrdom to so many of the population of this country. The only remedy for the extinction of these maladies that can be safely recommended to both sexes is Holloway's Pills. They are a blessing to old and young, restoring health and energy after all medical aid has been tried in vain.

Sold by all medicine vendors throughout the world: at Professor Holloway's Establishments, 244, Strand, London, and 90, Maiden-lane, New York; by A. Stamps, Constantinople; A. Guidley, Smyrna; and E. Muir, Malta.

Exhibitions, &c.

THE ROYAL POLYTECHNIC.—

Important Novelties.—1st. "THE REBELLION IN INDIA." An entire new series of DISSOLVING VIEWS, painted by Messrs. Hine, Clare, Knott, Forring, and Frey, illustrating the most important Localities of the PRESENT MUTINY, with an interesting LECTURE on the RISE and PROGRESS of the BRITISH RULE IN INDIA, by James Malcolm, Esq., late of the Royal Panopticon, daily at a quarter-past Four and half-past Nine. 2nd. A new PHILOSOPHICAL ENTERTAINMENT, explanatory of the most celebrated Ancient and Modern Illusions of the (so-called) Wizards, with numerous Experimental Illustrations. Re-engagement of the ST. GEORGE'S CHOIR, for their popular VOCAL CONCERTS, every Tuesday, Thursday, and Saturday evenings, at Eight. LECTURE by Mr. KING, on the ATLANTIC TELEGRAPH CABLE. The DISSOLVING VIEWS and PANORAMAS, illustrating CHINA and the Localities of the PRESENT WAR, Stevens's Eighty new Cosmorama and Life-like Stereoscopes. The Diver and Diving Bell; more than 3000 Models and Works of Art; Electrical Experiments: Machinery always in Motion; Montanari's Air Wax-Work, &c., &c. Exhibition daily of the far-famed Polytechnic OXY-HYDROGEN MICROSCOPE.

ROYAL COLOSSEUM, Regent's-park.

Open daily from 12 to 5, and from 7 to 11. Admission 1s. In course of preparation, and will shortly be exhibited, a new Series of Views in India, descriptive of the scenes and places in which the recent atrocities have been perpetrated.

MADAME TUSSAUD'S EXHIBITION,

at the Bazaar, Baker-street.—Approaching Marriage. Full-length portrait models of H.R.H. the Princess Royal, and H.R.H. the Prince Frederick William of Prussia are now added. Admission, 1s.; extra room, 6d. Open from 11 in the morning till 10 at night. Brilliantly illuminated at 8 o'clock.

CHRISTY'S MINSTRELS,

at Polygraphic Hall, King William-street, Strand.—Open every evening, and on Saturday in a grand morning entertainment, commencing at 3. Seats can be secured at Mr. John Mitchell's, 33, Old Bond-street, and at the Hall.

DELHI: Scenes of the Head-quarters

of the REVOLT IN INDIA.—GREAT GLOBE, Leicester-square.—In addition to the Dioramas of Russia and India, is now opened, a new and splendid DIORAMA OF DELHI, its Mosques and its Palaces, at 1.30 and 7.30 p.m. Admission to the whole building, 1s.

THE BATTLE OF BALACLAVA—

Mr. SANT's great PICTURE, the Earl of Cardigan describing the Battle of Balacava to the Royal Family at Windsor Castle, and containing portraits of H.R.H. the Prince Consort, the Prince of Wales, Prince Alfred, Prince Arthur, the Princess Royal, the Princess Alice, the Princess Helena, the Princess Louise, the Duchess of Wellington, the Earl of Cardigan, and Lord Rivers. Is now ON VIEW from 10 till 5, at Messrs. Henry Graves and Co's, 6, Pall-mall.

DELHI.—Large PANORAMIC VIEW

of DELHI and the SURROUNDING COUNTRY, painted by Mr. Charles Marshall, of Her Majesty's Theatre, EXHIBITED daily, from 10 till 6, at the Auction Mart, Bank of England. Every fact connected with the rebellion detailed in a descriptive lecture by Mr. Gregory, at half-past every hour. Admission, 6d.



Had the Edinburgh Review persevered in its attacks on Lord Byron, it could not possibly have hurt any one but itself. The virulent assaults of the Quarterly Review on its political opponents and others are well known. This review, it is said, claimed the honour of having killed Keats—fairly scribbled him to death. In this claim critical assumption seems to have reached its culminating point. The public have since taught the fame dispensers to be more moderate in their claims, as well as more decorous in their language.

But if criticism is no high court of art-judicature, nor critics the *ediles sacri* of the temple of fame, neither is the former "the ungentle craft," nor its ministers a leash of hirelings at the command of any one who may wish to cajole or brow-beat the public. Such however is the opinion eagerly adopted, as the best unction to their wounded vanity and jealousy of each other, by popular favourites and those who are amenable to public criticism. The vociferous whistling of the boy in contempt of the ghosts as he crosses the churchyard at dusk, is the very type of the feelings and expressions of artists towards their critics and censors.

A secret history of the heirs to fame (and some of the greatest of them, too) would make an amusing and instructive volume enough. The coquette who broke her looking-glass to pieces, because it did not reflect her vanity as well as her features, was scarcely a more pitiable object than many of the spoiled children of fame become on beholding their image in the mirror of public opinion. Meantime, if these votaries of the muses will persist in erecting the press into a Juggernaut to be hated and feared, who can wonder at the assumptions of criticism! Like witchcraft and other foregone beliefs, it has sprung from the ignorance and credulity of its victims and the public.

New doctrines are proverbially unsaleable things. The innovator in opinion must be satisfied with the cypress crown for his reward. So it has been with the Shakespeares and Miltons—the Bacons and Newtons—the Handels and Mozarts, and other real generators or reformers of opinion and instructors of mankind, who have established their innovations through the neglect of the age in which they lived, and often through penury and contempt. Hence, those who are in the van of public opinion are seldom found among the contributors to periodical literature, where the columns must be in accordance with the sentiments and opinions of the classes to which the publication appeals for support; and hence also it happens that so many writers are found holding opinions in private widely different from those with which they favor the public.

The pride and ignorance of criticism have been proverbial from the time of Pope, who was, we believe, the first who made a formal attack upon them. Critics, as a distinct body of *literati*, seem to have had no existence before the time of Queen Anne, and probably sprung from the beneficial influence on literature and public taste attributed to the wits and essayists of that period, as the richest soils are always the most fertile of weeds. Critics, according to Pope, were, for the most part, small or unsuccessful authors.

"Some have, at first, for wits, then poets past,

Turned critics next, and proved plain fools at last."

And disappointed authorship is everywhere spoken of as the very hotbed of criticism. For the character of the critics and small *litterateurs* of the time, see Pope, Fielding, and Smollett, Pope's more general invectives being embodied in the graphic portrait-painting of the latter writers. The grosser features of literary

pedantry have now disappeared, and criticism has partaken largely of the improvements of our mighty and mysterious preceptor—THE AGE.

And now, leaving the critics for the present, let us turn to the *genus mirabile*, and the rest of those who are tried in the court of critical judicature.

"The love of fame is the last infirmity of noble minds;" but the love of fame, which is only another name for the love of power, may be a noble infirmity or not, according to the temper of the mind it inhabits, and we shall see in what strange places it will sometimes locate itself. We are apt, in the ardour and confidence of youth, to invest the possessor of genius with virtues as well as faculties to which he has no claim. Our fine day-dreams in this respect commonly leave us to the fate of the lover who finds that the perfections of his mistress have, after all, existed nowhere but in his own imagination. If the scrolls of fame were examined, how many of the names engraven thereon would be found to owe their brightness to the sanctifying halo of time alone? Volumes—libraries—have been written on the pride of wealth and rank; but the aristocracy of letters, or of popular fame, is just like any other aristocracy, except that literary men are more irritable and contentious, because precedence among them is not so clearly defined.

Many and singular are the revelations which we now possess with regard to some of the greatest heirs to fame—the very Hesperis of literature and art. Let the reader, for example, take up Lord Brougham's "Lives of Eminent Men of the Last Century," and turn to the account of Rousseau, one of the brightest of the literary lights of his time. Rousseau was a remarkable instance of the jealous caution with which nature will sometimes bestow her choicest gifts. His servile worshippers would be startled to hear the fiat of posterity on their idol, and on the singular depths of vice, meanness, and iniquity to which he would descend. For an account of these, we must refer the reader to the book. Of his absorbing vanity, however, which at last unsettled his reason, and made it doubtful "whether he was responsible for his actions," his biographer writes as follows:—

"A part of his moral nature—and a material part of it—was his vanity, perhaps greater than ever had dominion over a highly-gifted mind. That this was the point, as not unfrequently happens, that clouded some of his latter years is certain; but no less certain may we perceive its malignant influence through the whole of his course. He laboured under a great delusion on this subject, for he actually conceived that he had less vanity than any other person that ever existed, and he has given expression to this notion.* . . . Later in life he seems to have been almost insensible to any existence but his own, or when he could believe in that of external objects, it was in reference to himself; and at last this feeling reached the morbid temperature of fancying that he and his concerns were the only things about which all men cared, and with which all were occupying themselves, thus absorbing in self-contemplation all the faculties as well as all the feelings of his mind. . . . That actual insanity had now undermined his reason was become apparent. The most indifferent things were converted into proofs of conspiracy. The letter which he wrote to General Comroy (then secretary of state) on the conspiracy formed against him by the people of England is as completely the production of a madman as any that was ever penned within the walls of Bedlam."

* Lord Byron says that Mr. Southey having called criticism the "ungentle craft," became "as base a critic as e'er crawled."—See *Vision of Judgment*.

* A certain sign of inordinate vanity, as we may observe in ordinary life, and as we shall presently see among some of our reigning popular favourites.

Metropolitan.

ROYAL POLYTECHNIC INSTITUTION.

A new series of dissolving views, illustrating the more important localities of the seat of the mutiny in India, was exhibited on Monday last for the first time. These views are not merely valuable as works of art, but instructive, as affording accurate notions respecting the sites and appearances of the cities, and the manners and customs of the people whose conduct is now regarded with such deep interest in this country. The first view is one of Calcutta, showing the seat of Government, and the principal squares and public buildings of the city. The Ganges is next traced to its source in the Himalayas, amid the gorgeous floral and varied vegetation of those vast mountain ranges which form the boundaries of our empire in the East. On the way up the sacred river, the religious rites and ceremonies of the natives are illustrated, the hideous car of Juggernaut is seen crushing to death its self-devoted victims, and the interior of the temples show the natives at their devotions, and afford many views of their system of idolatrous worship. Benares, the Holy City, Allahabad, Cawnpore, the scene of the butcheries of the miscreant Nana Sahib, Delhi, the beleaguered and rebel-defended city, and various other places, now too familiar with the public, form a part of the series. Deeds of brilliant heroism and suffering under the extreme of privation are not overlooked, and the devoted courage of Skene, who defended himself so long against overwhelming numbers, and finding further resistance hopeless, shot his wife and child, and afterwards destroyed himself; the almost miraculous escape of Mr. and Mrs. Greathead, and bands of weary, toiling Englishmen and women, fleeing from the scenes of slaughter and desolation, impart a terrible interest to these pictures. During one of the intervals of the change of the scene the St. George's Choir introduce with very excellent effect the part-song "Oh, brave were England's mailed knights." These Indian views will prove a great attraction.

A variety of other novelties were also submitted for inspection. Among others, a machine for making bread, which entirely dispenses with the necessity of using human hands and arms, and (as it is whispered) feet, in the kneading and manipulation of the dough. The machine consists of a strong iron-bound trough, into which the flour, water, and other ingredients are put, and the whole are worked up together by means of an open revolving screw, made to turn on its axis with great rapidity. When sufficiently and thoroughly worked up, a piston is introduced, and the kneaded dough is forced out through a tube into tins or moulds and cut in pieces of the required size and form for the loaves, and are ready to pass to the oven. The machine appears to be a practical and useful concern, and two men may, at considerable saving of time and labour, easily knead up two sacks of flour in one of the larger troughs. A new system of signals for trains in motion, comprising the great desideratum of a communication between the guard and engine-driver, and station-masters, and also with the passengers and guards, was also exhibited. It is the invention of Mr. Myers, and has the merit of being exceedingly ingenious, and when worked in the model very effective. A new philosophical entertainment explanatory of the illusions of the "wizards" of ancient and modern times; and last, but not the least for its novelty and usefulness, is a pocket-penholder, of M. Osmond's, which carries its own ink, and delivers it to the point of the pen, as required, from a small tube in the centre of the holder, regulated by an ingenious arrangement of screw and piston. These and many other recent additions to the scientific novelties of the place, which suffice to keep up the attraction of "the Polytechnic Institution," and to attest the activity and energy with which Mr. Pepper continues to conduct this favourite place of recreation and amusement.

VOCAL ASSOCIATION.

A very cordial letter has been received by Mr. Benedict from Franz Abt, Kapellmeister to H. R. H. the Duke of Brunswick, and composer of "When the swallows," and other popular songs. Within the last few years he has taken to part-song writing, and he now expresses his gratification at the fact of some of these compositions being sung and liked by the Vocal Association, and forwards some new ones which obtained a brilliant reception at the great Musical Festival, at Magdeburg, last year. Mr. Abt is desirous of visiting our metropolis, and hopes to pay us a visit next season.

MONDAY EVENING CONCERTS FOR THE PEOPLE.

The following are the more important parts of the first annual report of the Committee appointed to conduct these Concerts for the People:—

The "Monday Evening Concerts for the People" were commenced during the summer of 1856, under the direction of a committee of working men, who were desirous of providing musical recreation of a refining and elevating character—the want of which had been long felt by the sober and intelligent portion of the working classes of the metropolis.

The first series of ten concerts was given at the Philharmonic Rooms, Newman-street, Oxford-street; but, in order to carry out efficiently the views of the promoters, it was found necessary to obtain a larger room. Arrangements were accordingly made with Mr. Hullah for the use of St. Martin's Hall, in which the Second Series, consisting of thirty-six performances, have taken place, making in all (exclusive of the extra night at the close of the season) forty-five weekly concerts, which have been given without intermission from July 15th, 1856, to May 18th, 1857—a fact it is believed altogether unprecedented in the musical annals of the metropolis.

From the commencement to the close of the present season, the concerts have been attended by 50,000 persons; and no doubt this number would have been largely increased had it not been for the general distress which prevailed among the operative classes in London during the past winter. The average attendance at the second series has been upwards of 1200; and on one or two occasions as many as 2300 were admitted. The Lord Mayor and Lady Mayoress, the Sheriffs, and other civic dignitaries, and clergymen of various denominations, have sanctioned the efforts of the committee by their presence; and the members of the public press, of all creeds and parties, have repeatedly borne testimony to the high character of the performances, as well as to the perfectly good order that has invariably prevailed at these entertainments.

The committee gladly acknowledge the great obligations they are under to his Royal Highness the Prince Consort, for the high honour conferred by allowing the concerts to be placed under his patronage, and to the noblemen and gentlemen who have, by their countenance and support, assisted in promoting the undertaking. Their thanks are particularly due to Leigh Hunt, Esq., who kindly wrote an original essay for the inaugural entertainment at St. Martin's Hall, on which occasion, also, he was good enough to take the chair;—to Henry Mayhew, Esq., who, besides delivering at different times his admirable lectures on "The London Poor," in aid of the movement, has from the commencement taken a prominent part in the work;—to J. A. Nicholas, Esq., who was one of the first to co-operate with the promoters, and whose powerful influence has been continually exercised in support of the exertions of the committee;—to F. J. Augarde, Esq., Mr. Under-Sheriff Anderton, and others, who, often at great personal inconvenience, have taken an active share in forwarding the good work. But it is most cheerfully admitted that the deepest debt of gratitude is owing to Miss Dolby, Mr. Sims Reeves, Mr. Weiss, and other members of the profession, who from time to time generously contributed their powerful aid "to maintain the influence of music in promoting the moral elevation of the people."

The total amount of expense incurred in carrying on these concerts is between 1,300*l.* and 1,400*l.*, of which the following are the three most important items, viz., artistes 540*l.*, rent of hall, &c., 347*l.*, printing and advertising 315*l.* On reference to the balance-sheet, it will be seen that the expenditure has exceeded the receipts (including subscriptions to the Guarantee Fund to June 1st) by more than 200*l.* This appears to have been the case also with the "People's Concerts" in the provincial towns, which, although they are now self-supporting, almost invariably experienced a similar difficulty at starting. Having at the commencement announced that the surplus, should any arise, would be applied in aid of the public hospitals, the committee cannot possibly derive any pecuniary benefit, no matter how successful the project may become. They, therefore, trust that those who approve of this attempt to supply an acknowledged public want, and who have not yet contributed, will at once exhibit their sympathy by becoming subscribers to the "Guarantee Fund;" and thus enable the committee to make arrangements for resuming the concerts with increased efficiency during the next season, and at the same time relieve them from a responsibility, which, consider-

ing their humble means, is felt to be a serious burden; although the sum may appear trifling in comparison with the amount already expended and the results that have been accomplished.

CRYSTAL PALACE.

The following is the return of admissions to the Crystal Palace for six days, from October 2 to October 8:—

			Admission on Payment.	Season Tickets.	Total.
Friday	Oct. 2	(Is.)	2,193	290	2,483
Saturday	" 3	"	633	2,751	3,384
Monday	" 5	"	4,326	272	4,598
Tuesday	" 6	"	7,498	647	8,145
Wednesday	" 7	"	22,150	1,504	23,654
Thursday	" 8	"	475	81	556
			37,275	5,545	42,820

CHORAL SERVICES

On October 4, being the seventeenth Sunday after Trinity.

ST. PAUL'S CATHEDRAL.

CHURCH.	SERVICE.	ANTHEM.
M.—Crotch in G (recte et retro).	Travers in F.	
A.—Goss in E.	Croft in E flat.	Thy word is a lantern. Purcell.
WEDNESDAY.—Day of Humiliation.		
M.—Sanctus, Tallis.	A.—Anthem, Give peace in our time.	Calcott.
No other vocal music, and no chanting or intoning.		

CHAPEL ROYAL, ST. JAMES'S.

M.—Lupton in B flat.	Clarke in F.	Call to remembrance. Battishill.
M.—Purcell in G.	Ditto.	I will magnify Thee. Ouseley.
WEDNESDAY.		
M.—Hear my crying. Turlis.	E.—Hide not thou thy face. Farrant.	

ST. GEORGE'S CHAPEL ROYAL, WINDSOR.

M.—Dupuis in A. Gray in E.	Rogers in D.	Cast thy burden. Mendelssohn.
M.—Goss and Walmsley in B.	King in F.	Unto Thee have I cried. Elvey.

TEMPLE CHURCH.

M.—Moxington in B.	To Deum. Skelton. Benedictus, Gregorian. Sanctus, &c., Gibbons and Beethoven.	Thou visitest the earth. Greene.
M.—Beethoven in C minor.	Arnold in A.	Acquaint thyself with God. Greene.
WEDNESDAY.		
M.—Turlis in F minor.	Gibbons in F.	Lord, for Thy tender mercies sake. Farrant.
M.—Purcell in G minor.	Ditto.	Almighty and ever- lasting God. Gibbons.

For October 11.

ST. ANDREW'S, WELLS STREET.

M.—Elvey in A.	Travers in F.	How goodly are Thy tent. Ouseley.
M.—Gibbons in G.	Ditto.	Thy word is a lantern. Purcell.
M.—Ditto.	Arnold in A.	O where shall wisdom be found. Elvey.

LINCOLN'S INN CHAPEL is closed until November.

LEGAL.

MIDDLESEX SESSIONS.

MUSIC AND DANCING LICENSES.

The Court sat on Thursday, October 8, at Clerkenwell to hear and determine applications for licenses for music and dancing, under the 25th George II., cap. 36. The number of applications for the renewal of licenses for music only was 282; for music and dancing, 53; new applications for music only, 95; and for the double license for music and dancing, 11.

Mr. Pownall presided.

The cases of Cremorne Gardens and the Argyll Rooms, in which there is opposition, were to be heard yesterday.

In several cases where dancing entertainment had been given, the license being for music only, the Court refused the renewal. George Reeve applied for the renewal of a music license for the premises formerly known as the Linwood Gallery, but now called the Café Chantant, in Leicester-square.

Mr. Bodkin opposed on behalf of the parochial authorities. The complaint was that the pledge upon the faith of which the Court originally granted the license—viz., that the place should be closed at 11 o'clock at night—had been entirely disregarded, and music had been going on until 2 and 3 o'clock of a morning, to the great annoyance of the neighbourhood; that it was open on Sundays for music, and was the resort of low and immoral characters.

Mr. Sleight addressed the Bench in support of the application, but

The license was refused.

The Chairman stated that it was entirely against the tenor of the license for a place to be open for public musical entertainment on a Sunday.

An application was made by Mr. Bodkin for the transfer of a license from Charles Cooper to William Palmer, in respect of the Adelaide Gallery Exhibition Rooms and Marionette Theatre, described as of Adelaide-street, West Strand. It was reported to the Court by Inspector Mitchell, under the direction of the Commissioners of Police, that the rooms in question had been used for "sparring" matches for the benefit of pugilists and an association they had formed; that upon such occasions characters of the worst description collected there or in the neighbourhood, and that robberies were of frequent occurrence.

After some discussion the Court granted the license upon Mr. Palmer's assurance that the rooms should not again be let for any such purpose.

The following learned counsel were engaged in various cases:—Mr. Serjeant Ballantine (who opposes the Cremorne license against Mr. Edwin James, Q.C.), Mr. Bodkin, Mr. Cooper, Mr. Metcalf, Mr. Sleight, Mr. Ribton, Mr. Giffard, and Mr. Poland.

IN RE PAYNE.—THE STRAND THEATRE.

An adjudication of bankruptcy has been made against Thomas Payne, described as lessee and manager of the Strand Theatre. The petitioning creditor is Mr. Leicester Buckingham, the dramatic writer. The amount of liabilities has not transpired. The messenger of the court has not been able to take possession of any property, as it appears that Mr. Payne had, some time ago, assigned his interest in the Strand Theatre to a company of which Mr. Buckingham, the petitioning creditor, is the secretary. The first meeting under the bankruptcy is fixed for the 18th inst.

Mr. Johnson is the official assignee.

Opera.

LYCEUM.—*Maritana* was produced on Monday night, and repeated on Thursday. Mr. Harrison of course resumed his original part of Don Caesar. Miss Louisa Pyne was *Maritana*, her sister, *Lazarillo*, Mr. Weiss, *Don José*, and Mr. Ferdinand Glover the king. Miss Louisa Pyne is certainly the best *Maritana* that has appeared; there is plenty of opportunity for the display of her brilliant vocalisation, and she sets the part admirably. Mr. Harrison's amusing and spirited performance in this opera is well known. The orchestra and chorus are especially commendable, and we trust we shall see the excellent working company at the Lyceum speedily employed upon other English operas. We hear that one is in course of composition by Balfe, and that

it will soon be produced. The *interim* might be well occupied with others of his operas which are not half known as they deserve.

The production of *Norma* we cannot look upon as a felicitous proceeding. Madame Caradori's acting is really inferior, and what is this opera without a good "Norma"? We would bestow much more praise on Miss Susan Fyne's representation of Adalgisa, than upon the forced and soulless performance of Madame Caradori.

Theatrical.

HAYMARKET.—The ink is scarcely dry with which we recorded the success and promise of Mrs. Sinclair, when Mr. Buckstone has presented the public with another fair *débütante* in the person of Miss Amy Sedgwick, a provincial celebrity, who appeared on Monday in the character of Pauline Deschappelles, in the *Lady of Lyons*, and is, on the whole, the best representative of the character since Miss Faucit, the original one. True, Miss Sedgwick has been excelled by some of her predecessors in the power of energetic expression; but she possesses the faculty of thinking and feeling for herself. The early scenes are her best. Here the graceful cordiality and playful warmth of her manner towards her lover are entirely her own. The impulsive starts of passion in the more trying scenes, although lacking the needful force, had something of the same freshness. The fair *débütante* appears to be a social grace, formed for the expression of the household and domestic affections, rather than for those passions that form the requisites for the "tragedy queen." She will accept a caution from us. Tears are undoubtedly the natural relief of Pauline at the agony of discovering the real character of her husband; but, as we had occasion to observe a few weeks ago of another fair artiste, an over-indulgence in tears is one of those artifices of the stage which an actress of real talent will instinctively avoid. Miss Sedgwick is quite young, possesses an intelligent countenance, a good voice, a graceful form, and, above all, a sweet and expressive smile. Her *débüt* has been eminently successful, and the best proof of this was in the crowded state of the house on Thursday evening, that of our visit. Recals, with which she was honoured with three in the course of the evening, are now universally admitted to be very doubtful proofs of success. Miss Sedgwick is engaged for a double line of characters, and will appear next week in the part of Constance, in the *Love Chase*. She has succeeded in stimulating public curiosity in a more than an ordinary degree to the result of her new attempt.

Theatres.

PRICES, TIME OF COMMENCEMENT, &c.

ADAMANT.—Private Boxes £2 2s.; Stalls, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Half-price at nine o'clock. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

ASTLEY'S.—Private Boxes, from £1 1s.; Dress Boxes, 4s.; Upper Boxes, 3s.; Pit, 2s.; Gallery, 1s.; Upper Gallery, 6d. Children half-price. Second price at half-past 8. Doors open at half-past 6, commence at 7. Box-office open from 11 to 4.

HAYMARKET.—Box-office open from 10 to 5. Orchestra Stalls (which may be retained the whole of the evening), 6s. each; Dress Circle, 6s.; Upper Boxes, 3s.; Pit, 2s.; Lower Gallery, 1s.; Upper Gallery, 6d.; Second Price—Dress Circle, 3s.; Upper Boxes, 2s.; Pit, 1s.; Lower Gallery, 1s. Private Boxes, Two Guineas and One Guinea and a-half each. A Double Box on the Second Tier, capable of holding Twelve Persons, with a furnished Ante-Room attached, can be obtained at the Box-office, price Five Guineas. Doors open at half-past 6, commence at 7. Second Price at 9 o'clock.

LYCEUM.—Private boxes, £2 12s. 6d., £2 2s., and £1 11s. 6d.; Stalls, 6s.; Dress circle, 5s.; upper boxes, 4s.; pit, 2s.; gallery, 1s.

OLYMPIC.—The Box-office open from 11 till 5 o'clock. Stalls, 5s.; Upper Box Stalls, 4s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price at 9 o'clock—Upper Box Stalls, 2s.; Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, £1 2s. and £1 1s.; Family Boxes, £3 3s. Places, retainable the whole evening, may be taken at the Box-office, where the payment of One Shilling will secure from One to Eight Seats. Doors open at 7, commence at half-past 7.

SAMUEL'S NEWLYS.—Boxes, 2s. and 3s.; Pit, 1s.; Gallery, 6d. Doors open at half-past 6, commence at 7.

SONO.—Stalls, 3s.; Boxes, 2s.; Pit, 1s. Half-price at 9.

STRAPE.—Stalls, 4s.; Boxes and Reserved Seats, 2s. (Children half-price); Pit, 1s.; Galleries, 6d. Doors open at half-past 6, commence at 7.

STANDARD.—Lower Boxes and Stalls, 1s. 6d.; Upper Boxes, 1s.; Pit, 1s.; Centre Circle on First and Second Tier, fitted up suite private, 2s.; Gallery, 6d.; Family Private Boxes, £1 1s. and £1 11s. 6d.; Private Boxes on Lower Circle, 3s.; Private Boxes Upper Circle, 2s.; New Centre Private Boxes, 4s.

SURREY.—Boxes, 2s.; Pit, 1s.; Gallery, 6d. Doors open at 6, commence at half-past. Half-price at half-past 8.

Provincial.

BUXTON.—On Wednesday week the ball-room was well attended by a highly fashionable audience, the occasion being the benefit concert of Mr. John Irving, one of the members of His Grace the Duke of Devonshire's private band, and leader of the Buxton band which adds so much to the pleasure and amusement of our visitors, and we were glad to see so many of both visitors and inhabitants attend the concert, as it shows the high esteem in which Mr. Irving is held by all. On this occasion, as on the last, when Mr. Irving gave a concert four years ago, the performers consisted of the private band of His Grace the Duke of Devonshire, which is composed of the first musicians of the present day, viz.:—Richardson, flute; Lazarus, clarinet; Macfarlane, corneopane; Champion, violoncello; Irving, harp; and last, though not least, Coote, conductor and pianist. The concert commenced with the overture *Les Diamants de la Couronne*, which was played to perfection, followed by a harp fantasia, by Oberthur, abounding in the most beautiful, light, and limpid passages, which had ample justice done to them by Mr. Irving. "A Pot Pourri" from *Guillaume Tell* followed. The next piece was Lazarus' clarinet fantasia on "Favourite Scotch Melodies." We never listened to anything so beautiful as this solo; the tone and execution throughout were perfect, and, in our opinion, the manner in which the simple airs "Ye Banks and Braes" and "Auld Robin Gray" were played, surpassed all the rapid and difficult passages of the variations. The harp and pianoforte duett of Messrs. Irving and Coote received a well-merited round of applause. The second part opened with a fantasia, "Homage to Weber," arranged by Charles Coote. This piece was beautifully rendered, and reflected great credit on Mr. Coote, not only as conductor but as composer. Then followed the duett "Lo, here the gentle lark!" by Messrs. Richardson and Lazarus. This duett was played in the most charming manner, the instruments chiming together in the most perfect harmony; indeed, in some of the passages it was impossible to distinguish the separate instruments, so perfectly did they harmonize. This received a rapturous encore, and a selection from *La Traviata* and Coote's valse, "Echoes of the Lake," came next, after which Macfarlane's duett on two brass instruments simultaneously, which is certainly a great novelty, and is one in which he stands unrivalled. The concert terminated with "God save the Queen," the air being taken as a solo by each instrument in succession. Here Champion showed what the violoncello could do when properly handled, and thus terminated the best and most successful concert given in Buxton for some years. (Buxton Herald.)

CRESSWELL.—A concert of sacred and secular part-music, under the direction of Mr. W. H. Bliss, took place, a few days ago, at Cresswell, in the Boys' Schoolroom, kindly lent for the occasion by A. J. Baker Cresswell, Esq., of Cresswell-hall. Most of the pieces were choral in their character, but the programme comprised several songs, duetts, and quartetts, as well as choruses for men's voices only, and for women's voices only. Selections from Handel's *Messiah* and Mendelssohn's *St. Paul* were admirably given, both by the soloists and the chorus; the soprano solos being beautifully sung by Miss Leefe, the Rev. the Incumbent's sister, and the tenor and bass by Mr. Berry and Mr. W. H. Bliss, under whose tuition the choral society has attained its present proficiency. The schoolroom was crammed, and the audience was an enthusiastic one. Many of the secular pieces were vociferously encored, and one or two of the sacred pieces were repeated at the request of the Rev. J. El. Leefe. The "Hallelujah" chorus was given with great precision, and seemed to have made a strong impression on even the most untutored. We understand this is not the first musical treat Mr. Leefe has

given his parishioners, who seem thoroughly to appreciate his kindness, and that of his family in general, to some of whom the audience and spectators were indebted very much for the really beautiful decorations of the concert-room. Would that the time had come when every village should have its choral society, and the clergyman of the parish for its patron. At the conclusion of the performance, Mr. Leefe called for a vote of thanks to Mr. Bliss, the conductor of the concert, and the teacher of the class, of whom he spoke very warmly, and invited new members to the choral society. After this, and several other speeches from Mr. Bliss, Mr. King, and Mr. Cresswell, the audience gradually dispersed, after a most happy and instructive evening.

DURHAM.—Mr. Kaye's Musical Festival took place in the New Market on Tuesday and Wednesday last, and the performances were attended by the nobility, gentry, and clergy of the city and county. Handel's *Messiah* appropriately opened the festival. Mr. Ashton, of the cathedral, sustained the tenor parts, and sang "Comfort ye," and "Thou shalt break them," in a manner worthy of his high standing as a vocalist. Mr. Lambert was equally successful in "The Trumpet shall sound," the accompaniment to which was finely played by Mr. Brandon, of Barnard Castle, on the cornopean. Mr. Brandon also sang with great effect the bass songs allotted to him, especially "The people that walked." He has a beautiful voice, and seldom have we heard a bass singer who pleased us so well. Miss Crossland had a severe cold, and an apology was made for her. Mr. Martin, of the cathedral, ably supplied her place. Miss Whitham sang her music to perfection—the runs in "Rejoice greatly," as well as the beautifully smooth passages in "I know that my Redeemer liveth," were finely rendered, and her execution of these songs stamp her as one of our first English vocalists. The orchestra was nicely in tune, and the accompaniments were well played. A brilliant and crowded audience assembled in the evening to listen to Mendelssohn's *Elijah*, this being its first performance in Durham. The grand overture went magnificently, and the chorus sustained the good name of the Newcastle Sacred Harmonic Society, in the manner in which they rendered the difficult choruses in this great work. A little more attention to the light and shade might, however, be paid; this done, our Newcastle chorus singers would be unsurpassed in the country. Mr. Hemingway cannot sing *Elijah*; his middle voice is good, but he wants power below, and it is painful to hear him sing above D. "It is enough," was his best song, and, were he to enter more into the feeling of the words, his singing might prove more effective. We should like to have heard Mr. Brandon in this oratorio. Mr. Ashton sang "If with all your hearts," and "Then shall the righteous," beautifully, although in the latter song it was evident that his fine voice was a little impaired by his previous hard work. Miss Crossland having a bad cold, it would hardly be fair to criticise her appearance upon this occasion. Miss Whitham sang in this oratorio for the first time, and it seemed as if she had sung it for many years, she seemed so much at home in this difficult music. Her interpretation of the scene between the widow and *Elijah* would have done credit to Clara Novello, and she was equally great in that magnificent song, "Hear ye, Israel," which she gave with all the authority and commanding power of the Prophetess. Seldom have we heard a soprano voice so much to our liking, and if blessed with health, we predict for Miss Whitham the highest position in the musical world as a singer of sacred music. That exquisite trio, "Lift thine eyes," obtained its usual reception, namely, an encore. It was finely given, and never fails to please. The band was led by Mr. Ainsworth, ably supported by Mr. Bowling, of Leeds, who, however, acquitted themselves remarkably well, notwithstanding the coarseness of the brass instruments, and the slips of the oboe. The late lamented Dr. Ions was to have conducted these performances—his place was ably filled by Mr. Penman, an amateur member of the Newcastle Harmonic Society, and as he waved the silver baton, draped in crape, which was presented in 1856 to the late doctor, many were visibly affected. All praise to Mr. Penman for the admirable manner in which he conducted the orchestra and chorus through their difficult work, and we are proud that Newcastle-upon-Tyne can boast of such an amateur. The whole performances seemed to afford the highest satisfaction, the audience remaining until the last part was finished—a lesson by the way to our London and Newcastle friends. Never was such a musical treat given in Durham, and Mr. Kaye deserves our thanks, and those of the citizens of Durham, and of all lovers of music. Wednesday closed the festival, when

the band of the Yorkshire Rifles, and Messrs. Brandon and Hemingway, delighted respectable audiences by their praiseworthy efforts; and it is hoped that this may be the prelude to many a similar gathering in the ancient city of Durham. (*Newcastle Journal*.)

For the two miscellaneous concerts the celebrated band of the 1st North York Rifles was engaged. This band is entirely composed of brass instruments, and, considering the numbers (only nineteen), we seldom heard anything to surpass the volume of sound produced, as well as the fine tone and precision with which they play. The concert opened with "grand selections," by Auber, followed by Mendelssohn's duett (*Lobgesang*), and a selection of national airs, the latter being encoired. In the second part they played Bach's Fuga, No. 9, which afforded a good opportunity of testing their power and capabilities, and in its execution they proved themselves fully equal to the most scientific and difficult music.

On Wednesday evening the band performed a variety of selections from the works of Donizetti, Spohr, Weber, Costa, Jullien, &c., and the programme concluded with Haydn's "The heavens are telling," which was rendered with grand effect; and the festival terminated with the National Anthem, "God save the Queen."—*Durham Advertiser*.

GLASGOW.—A concert took place at the City Hall on Saturday evening, October 3, on which occasion the building, which holds 4000 people, was crowded to overflow. The artists who appeared on that occasion were, Miss Alleyne and the Misses M'Alpine, Mr. Husk, Mr. S. Ray, and Mr. G. Cooke, as vocalists; Mr. Allwood, violin; and Mr. Lambeth, organist. This was the occasion of the first visit for some years of the Misses M'Alpine to their native country, and the reception awarded them was most enthusiastic, no less than three out of five pieces being redemanded. A Scotch song by Miss M'Alpine, "I gaze on mony a smiling face," was encoired, when she substituted "Bonnie Prince Charlie," and in a duett with her sister Miss M. M'Alpine received a similar compliment, "Within a mile o' Edinboro'." being substituted by "Annie Laurie." Miss M. M'Alpine was encoired in Verdi's "Libiamo," which she repeated. Miss Grace Alleyne sang four songs, three English and one Scotch. She was encoired in "My mother bids me bind my hair," which was beautifully sung. Several of the gentlemen's songs were likewise encoired, and the concert terminated at a late hour.

HOUGHTON-LE-SPRING.—On Tuesday week, being the festival of Saint Michael and All Angels, and the anniversary of the dedication of the parish church of Houghton-le-Spring, there was a full choral service with holy communion at eleven o'clock in the forenoon, which was well attended by the parishioners and the neighbouring clergy. The musical part of the service was performed with great beauty and precision, and reflected the highest credit on the clergy, organist, and choir of Houghton-le-Spring.

LEEDS.—OPENING PEOPLE'S CONCERT.—On Saturday last the first people's concert of the seventh season was given in the Music-hall, Albion-street. The room was inconveniently crowded, and a large number of persons were unable to obtain admission. In addition to the musical attraction, the Mayor, Corporation, and Justices attended officially. The performers were—Mrs. Sunderland, Miss Newbound, Miss Helena Walker, Mr. Dellavanti, and the Yorkshire Vocal Union. Mr. Spark resumed his office of conductor. The programme was of a miscellaneous order, and contained no particular novelty. Mrs. Sunderland, retains her full, gushing voice, and sings with her usual warmth. Miss Newbound and Miss Walker (pupils of Mr. Spark) fully justified the high encomium passed upon them in the Manchester papers of the 28th ult. Of Miss Walker the *Guardian* remarked, on the occasion of the opening Monday evening concert:—"This young lady made her first appearance, and is certainly an acquisition. She possesses a soprano voice of considerable range, soft and exceedingly agreeable in quality, and perfectly in tune. Her taste was indicated by the choice she made of her songs. It is a good sign to see a young *débütante* selecting music of a genuine character, in which success is dependent rather upon pure intonation and expression, than upon metretic ornamentation, and it is a good sign in an audience appreciating such music. The warm encores of both her efforts were therefore gratifying and encouraging." On Saturday Miss Walker sang "Her heart was in the song," by Hatton, and took part in one of Glover's duets with Miss Newbound, in both of which she was encoired. The Yorkshire Vocal Union gave two part-songs, two glees, and a madrigal.

Hatton's part-song, "Ah, could I with fancy stray," was admirably sung, and never did we hear more successful pianos than were exhibited at the close of each verse. The marks of expression, too, were given with a precision which denoted frequent united practice. The difficult and elaborate glee, "O, snatch me swift," was somewhat beyond the powers of this new association, but we are glad to find our fine English glees brought before an audience like that of Saturday night. "Strike the lyre," by Cooke, was really well performed, and a new feature was introduced by the doubling of parts in the *forte* passages. We wish the Yorkshire Vocal Union every success. Of course there is much yet to be learned by them; but each of the eight members, unless we make an egregious mistake, will continue to study and overcome the difficulties presented. Their director, Mr. Spark, will not fail, we are sure, to urge them forward to that desideratum. Mr. Delavanti, the excellent buffo vocalist, was successful in all that he did. Between the first and second parts of the concert, J. H. Shaw, Esq., J. P. (President of the Society), briefly addressed the audience. He remarked that the number of season tickets sold last year amounted to 51; this year they had reached nearly 200. The Mayor (J. Botterill, Esq.) and Dr. Hook, vicar of Leeds, also offered a few remarks, dwelling particularly on the great advantages offered by the Society, and the ennobling influence of music generally. The concert concluded with "God save the Queen," in which the entire audience joined with heart and voice.

MANCHESTER.—There has been a very considerable amount of matters musical going on in this city during the last few days. Mr. C. Hallé has given a pianoforte recital at the Town Hall, the programme being of a very high order of merit. The sixth and last of the series of choral concerts at the Free-trade Hall took place on Friday evening, the 2nd inst., Rossini's *Stabat Mater* being the principal feature, a miscellaneous selection forming the second part of the concert. The artistes engaged were Miss Banks, Mrs. Lockey, Messrs. Lockey, H. Buckland, and Weiss, with Messrs. H. and R. Blagrove and Mr. Aylwood as solo performers. The concert, on the whole, was sadly too long; of course, the *sol* portions of the *Stabat* were in satisfactory hands, but the chorus was evidently unaccustomed to the rendering of the task undertaken, hence, the impression produced was not, on the whole, favourable.

The Monday Evening Concerts are progressing tolerably well, the two last having had Miss Dyer (Mrs. Henry Haigh) as principal lady vocalist.

A very important effort has been made here to establish, on a very large scale, a society for the purpose of undertaking a series of grand concerts at the Free-trade Hall. The effort promises to be successful: the title assumed is the "Lancashire Festival Choral Society." The list of subscribers is already large, including most of the nobility and gentry of this important county. A preliminary arrangement, just put forth, evidences the fact that the committee of management are of opinion that it is desirable to secure a first-rate conductor for the performances proposed, and in order to worthily inaugurate the society's commencement, they have secured the services of Dr. W. S. Bennett. This is as it should be. We venture to remark that it too often happens that performances on a large scale are terribly marred by the inefficiency of the presiding *chef d'orchestra*. It must be painfully evident to the admirers of orchestral music that the renown so worthily possessed by many of our most accomplished solo performers—it matters little whether they be pianists, violinists, or otherwise—is no guarantee for their efficiency as conductors of large choral or instrumental forces. We therefore congratulate the subscribers to "The Lancashire Festival Choral Society" that the arrangements are in the hands of so evidently practical a committee, and wish the promoters of the scheme all the success they can desire, and may, we hope, deserve.

NEWCASTLE-ON-TYNE.—THE LATE DR. THOS. IONS. — The office of organist of the Church of St. Nicholas, in this town, has, for the last hundred years and upwards, been held by musicians of the very highest attainments in their profession. Charles Avison, the author of the well-known treatise upon musical expression, and a musician of great reputation, was the organist of this church about a hundred years ago. To him succeeded his son, Charles Avison, who held the appointment until his death in the year 1792. Upon this event, Mr. Thos. Thompson became the organist of the church, where he continued to officiate for nearly forty years. Mr. Thompson wrote but little music, we

believe, which is much to be regretted, as his theoretical knowledge of music was very extensive, and his voluntaries on the organ indicated the possession of a vein of musical ideas most rich and rare. Upon Mr. Thompson's death, at the end of the year 1834, the late Dr. Ions succeeded him, and in our late organist were combined all the qualities which adorned the professional careers of his three immediate predecessors, as well as all those social and domestic virtues which we prize in man. We do not hold that the fair inference to be drawn from the apothegm, "*De mortuis nil nisi bonum*," is that the dead, whether good or bad in their lifetime, must be spoken well of, but rather that the faults of the dead may be buried with them in their graves. Were the former inference the correct one, praise of the departed amongst us would be of no more value than the eulogiums commonly uttered in after-dinner toasts, or the panegyrics lavished of yore on every newly-made Roman Emperor. Instead, however, of quite overlooking the failings of the dead, we think that, in order to make an obituary or biography as instructive as it ought to be, the whole character of the individual should be truthfully presented, the faults of the dead not being ignored, and prominence being given to the good features. We are induced to make the above observations, because, in endeavouring to set forth the character and worth of the subject of the present sketch, we have to speak of one who, to great professional ability, added a life as free from blame and reproach as humanity can well afford, whilst at the same time we wish it to be understood that the more truthfully and candidly we are able to portray his character, the more will the real goodness and worth of the man be seen and appreciated. The late Dr. Ions was born in Gateshead, on the 19th of August, 1817. At the age of about nine years he entered the Royal Grammar School in this town, where he commenced and finished his general education. He left this school at the age of about fourteen, and became a clerk to Mr. George Tallentire Gibson, solicitor, of this town, with whom, however, Mr. Ions remained only for a short time. Upon leaving this office, he was apprenticed to Mr. Edward Bilton, merchant. Mr. Ions, at a very early age, gave decided indications of great musical ability, and when but ten years old he amused himself by composing short voluntaries and preludes for the organ. These compositions, although necessarily not free from faults, contain passages which truly presaged the musical reputation subsequently attained by their author. The father of the late Dr. Ions, although no performer on any instrument, had a great love for music, and when his son, Mr. Thomas Ions, was but an infant, he made a pianoforte, which was the first instrument his son ever handled, and upon which, for many years, he diligently practised. At the age of about twelve or thirteen, Mr. Ions became a pupil of the late Mr. Monro, who was then organist of St. Andrew's Church, and under whom he made considerable progress in his attainments as an organist. In the year 1831, Mr. Ions being then about fourteen years old, he was placed under the tuition of Mr. John Wesley Marr, who was the organist of Brunswick-place Chapel. It was upon the instrument in this place of worship that Mr. Ions first performed in public. From about the beginning of the year 1832 Mr. Ions acted as assistant organist to Mr. James Ingham, the organist of St. Mary's Church, Gateshead, and in consideration of his services, he received from Mr. Ingham occasional lessons in music. On the 11th February, 1835, Mr. Ions, being sixteen years of age, was selected, out of five competitors for the office, to be the organist of St. Mary's, and he thereupon became a pupil of the late Mr. Thomas Thompson, under whose care his musical genius speedily developed itself, and his powers as an organist rapidly increased. About this period he became the conductor of the Newcastle and Gateshead Choral Society, the parent of the present Newcastle Sacred Harmonic Society. This society flourished, with, we believe, some temporary suspension in its career, until the year 1842. It was owing to the exertions of the conductor and members of this society that we are indebted for the original suggestion, and in a great measure the subsequent success, of the great musical festival which was held in this town in that year. The society does not appear to have survived this its last and grand effort. In October, 1834, Mr. Ions, being then seventeen years of age, commenced his services at St. Nicholas' Church, as Mr. Thompson's deputy, and continued to play for Mr. Thompson until his death, which happened in the month of December following. Upon the 26th of that month, Mr. Ions was elected as the successor to Mr. Thompson by the Corporation of this town, and in competition with him for the appointment was

the late Mr. Charles Miller. At this time Mr. Ions had served only three years of his apprenticeship to Mr. Bilton, and it being a condition which was annexed to the office of organist of St. Nicholas, that the gentleman holding the appointment should confine himself exclusively to the profession of music, Mr. Ions would have been unable to retain the situation, had not Mr. Bilton, with great kindness and consideration, at once released him from his engagement. During the early portion of Mr. Ions' services at St. Nicholas' Church, the late Mr. Thomas Small, a gentleman of great note in his business as an auctioneer, and land and estate valuer, and a vocalist of no mean reputation, acted as choir master. A friendship speedily sprung up between the choir master and the organist, which lasted until Mr. Small's death. Mr. Small having urged Mr. Ions to compose a song for him, he consented to do so, and suggested that Mr. Small should select some words which he promised to use for the song, provided, in the meantime, he himself met with none he preferred. A few verses, written by the late John Cunningham (a local poet, whose remains lie interred in St. John's Churchyard, in this town), struck the fancy of Mr. Ions, and he determined to adopt them, unless Mr. Small's selection pleased him better. By a very odd coincidence, the selection of words by Mr. Small and Mr. Ions was identical. The song was written, and was the first of Mr. Ions' published compositions. About the year 1834, Mr. Ions, with several other gentlemen, formed a glee club in this town, of which he was pianist and one of its most active and efficient members. It soon attained a very fair position amongst provincial clubs, and its members were enabled to give public concerts in the long room of the Old Turk's Head Inn, in the Bigg Market, which received, as they were entitled to, the warmest support of the inhabitants of the town and neighbourhood. In the year 1837, Mr. Ions went to London, and became a pupil of the great pianist and composer, Moscheles, and the course of lessons which he received under this great master completed his musical education. In the month of September, 1842, the great Musical Festival was held in this town, at which His Royal Highness the late Duke of Cambridge and a very large number of the nobility and gentry of the district were present. Sir George Smart acted as conductor and pianist. Madame Caradori Allan, Miss Hawes, the Misses Pyne, Miss Birch, and Messrs. Hobbs, Machin, and Ashton were the principal vocalists; and Mr. Ions was assistant conductor and organist, and acquitted himself in the most satisfactory manner. In the year 1843, Mr. Ions married a niece of Mr. Thompson, his former master, and predecessor at St. Nicholas'. In the year 1848, Mr. Ions applied for and obtained the degree of bachelor in music at Oxford. The exercise which he wrote for the occasion was the anthem "By the waters of Babylon," a composition of great merit, beauty, and true pathos. Shortly subsequent to this, the Newcastle Sacred Harmonic Society was formed. Mr. Ions was chosen its conductor, in which office he added considerably to the reputation, which, as an organist and composer, he had already attained in his profession. Towards the end of the year 1849, Dr. Ions published his "Cantica Ecclesiastica"—a work by which his fame as a musician will most surely be handed down to posterity. The selection of tunes in this work exhibits sound judgment and refined taste, and a just appreciation of the true nature and requirements of psalmody, which composes the principal part of the work, while the arrangements of the harmonies exhibit the advantages derived from a careful study of the principles of counterpoint in their almost unequalled beauty and appropriateness, and the natural flowing of the melody of each separate vocal part. Besides this, his greatest musical composition, there are several secular pieces which retain their popularity. Amongst them are the Tyne and Wear Quadrilles, on local airs; four brilliant waltzes; two beautiful songs, "No, not that harp," and "O thou sea," the words of both being by the Ven. Archdeacon Cox, late vicar of Newcastle, who highly appreciated the abilities of Dr. Ions; another song, "No more shall the Spring," and the "Kensington Band March," &c., &c., works, all of which exhibit him in the light of a most graceful and accomplished composer. In 1854, Dr. Ions obtained the degree of Doctor in Music, the exercise for which has not yet been published. Dr. Ions, for many years past, enjoyed the confidence of the public, and his time has been almost entirely devoted to the arduous duties of a musical instructor. His pupils have been very numerous, and by all of them we are sure his name will long be held in remembrance. We do not wish to raise the veil which divides the public career of Dr. Ions as a musician

from his private life, but that veil is not of sufficient density to have concealed altogether the noble character (behind it, and we behold in Dr. Ions a man who, whether he be regarded as a son, a husband, or a brother, came up to the full standard of a man, and has left behind him an example worthy of imitation. In his intercourse with his family and friends, a remarkable evenness of temper, joined with a truly kind and English heart, endeared him to all, and we are not aware that he has left behind him one single acquaintance who begrudges him the niche in the temple of fame which he has earned for himself.

"Requiescat in Pace."

Appropriate sermons were preached on Sunday week, at St. Nicholas' Church, in the morning by the Rev. the Vicar, and in the evening by the Rev. J. Irwin, who both adverted in feeling terms to the sudden death of one who had regularly joined with the congregation in public worship. The remains of this highly esteemed and lamented gentleman were interred in the family burial place, attached to St. Cuthbert's Chapel, Gateshead, on the following afternoon. Immediately after the hearse were the mourning coaches, containing the friends and relatives of the deceased, which were followed by those containing the clergyman of St. Nicholas, namely, the Rev. the Vicar, the Rev. Rowland East, and the Rev. J. Irwin, late Curate of the Church. The churchwardens, Messrs. Sewell, Hare, and Young, were also in attendance, as well as several members of the select vestry, together with Mr. Councillor Wilson, Mr. H. V. Wilson, Mr. Matthew Liddell, Mr. T. O. Small, Mr. Robert Wallace, town surveyor, &c., &c. In the rear were the members of the choir of St. Nicholas, including the choristers, over whom the lamented deceased had presided for so many years. Then followed the members of the Sacred Harmonic and Choral Societies of the town, as well as a large number of professional and amateur musicians of the town and neighbourhood, who came to join the mournful and affecting procession; and pay this last sad tribute to departed worth. The muffled bells of St. Nicholas played several appropriate psalm-tunes as the procession passed down towards Gateshead. Through the entire line of road, crowds of spectators had taken up their position long before the procession started, and all appeared to feel deeply the solemnity of the scene, many of those assembled following the procession to the place of sepulture. Suitable memorial services took place at St. Nicholas' Church, on Sunday last.

At a meeting of the churchwardens of St. Nicholas' Parish, in this town, held on Wednesday evening week, Mr. William J. Ions was unanimously appointed to the post of organist at St. Nicholas' Church, rendered vacant by the lamented decease of his brother.—*Newcastle Journal*.

THE THEATRE ROYAL.—This fashionable and favourite place of entertainment was re-opened on Monday, after receiving a renovation and alterations which combine additional accommodation with greater convenience and increased decorative beauty. The ceiling of the theatre has been elevated, and the ventilation and other arrangements have been improved. The lighting is more brilliant, there is a new drop-scene, and generally the decorations, insertion of mirrors, and other additions, contribute to give a most charming effect to the whole. The piece chosen for the opening night was *Victims*, by Tom Taylor, a lucky native of Sunderland, of considerable parts, who received his education in the Grange School, and went to London, where he fills the office of Secretary to the Board of Health, at, of course, a handsome salary, and amuses himself with literary efforts, some of them grave, others gay, but all of them indicative of remarkable mental talent and a polished scholarship. Mr. Davis was called on, at the close of the piece, to receive the congratulations of the company on the alterations, and the admirable manner in which he had prepared the theatre for the re-opening.—*Newcastle Journal*.

WHITBURN.—The annual concert in aid of the funds of the library and reading-room, established chiefly through the exertions of Mr. Victor Williamson, some three years ago, came off on Tuesday week, when the Hon. Lady Williamson kindly condescended to take a most prominent part, the other performers being Mr. Ferry, and several ladies and gentlemen, members of the Sunderland Sacred Harmonic Society. Ferry's duet, "Flow gently, Devo," by Lady Williamson and Mr. Ferry, was beautifully rendered, and elicited much applause, as did also the singing by her ladyship of a variety of Scottish songs, and especially of "Bonnie Prince Charlie." The whole concluded with the National Anthem. A large party of ladies and gentle-

men from the neighbourhood were present, and we are happy to add that the funds of the institution will realize about £20.

YORK.—ORATORIO PERFORMANCE.—The opening of the new organ, erected by Mr. Whitehead, of this city, in Trinity Chapel, Peckitt-street, took place on Friday evening, October 2nd, the event being celebrated by the performance of Handel's *Messiah*. The principal vocalists were—Soprano, Mrs. Sunderland; contralto, Miss Alice Watson; tenor, Mr. Wilson; and basso, Mr. Lambert. The chorus consisted of twenty basses, twenty tenors, ten altos, and ten trebles. Mr. W. Dennis presided at the organ, and Mr. Hunt officiated as conductor. After the overture, Mr. Wilson gave the recitative, "Comfort ye," and the air, "Every valley," and was followed by the chorus, "And the glory," given with much effect. Miss Watson then gave the recitative and air, "Behold, a virgin," with great sweetness of expression. Mrs. Sunderland sang "There were shepherds," &c., very beautifully, but her praises are so well known we need not heap higher the pile of compliments which have from time to time been paid her in this city. Mr. Dennis presided at the new organ, which seems well adapted, in compass, to the building in which it has been erected. It is enclosed in a neat Gothic case, and some of the stops are exceedingly good, the open and stop diapasons, for instance, and the wald flute and trumpet in the great organ; and the keraulophon and hautboy in the swell organ. Time and space, however, prevent us saying more.—*Yorkshire Gazette*.

The annual supper of the members and friends of the Choral Society was held on Tuesday week at the Old George Hotel, Pavement. Between forty and fifty gentlemen were present, W. C. Anderson, Esq., the president of the society, occupying the chair, and having on his right the Right Hon. the Lord Mayor. Mr. Wentworth, one of the secretaries of the society, officiated as vice-chairman. After the customary loyal and patriotic toasts, the health of the Lord Mayor was proposed, who, in responding, expressed the pleasure he had derived from the concerts of the Choral Society, and congratulated the members upon the very satisfactory position they had now attained, thanking those present for their hearty reception of the toast.

The Chairman then introduced what he thought he might fairly term the toast of the evening—"Success to the York Choral Society." (Loud applause.) He remarked that it had now existed for a number of years, and had been rewarded with a degree of success which was most encouraging. The Society was originated by members of the class of mechanics. It was repudiated by the aristocracy, laughed at by the middle classes, and considered quite beneath notice; but by perseverance and good management it gradually rose in the estimation of the public. Step by step it rose to be a very superior musical society; and now it produced concerts of a very first-rate description. (Applause.) After some further allusions to the success of the society, to the fact that its concerts are now attended by the higher and middle classes, to the very numerous audiences, and the character of the music performed, the Chairman adverted to the waning and ultimate extinction of the Philharmonic Society, and the rise of the People's Musical Union, as proofs that the exertions of the Choral Society had fostered and promoted a love of music in York, concluding by again bringing forward the subject of the toast, which was received with loud cheers.

Other toasts were subsequently proposed, and acknowledged in appropriate terms, and the harmony and conviviality of the assembly was prolonged to a late hour.

Reviews.

"THE LIFE OF HANDEL," by Victor Schœlcher. Trübner and Co.

(Continued from page 455.)

When Handel was about 35 years of age, he was requested by a committee of noblemen to undertake the directorship of Italian opera at the King's Theatre in the Haymarket. The consent of the Duke of Chandos was obtained, and the composer undertook to collect an Italian company. One of the singers was a Signora Durastanti, who soon obtained great favour at court, for one of the newspapers of the day records the fact that George the First stood godfather, and the Princess and Lady Bruce godmothers to "a daughter of Mrs. Durastanti, chief singer in the Opera-house," the Marquis Visconti and the Lady Lichfield being

proxies for the Royal parties. Handel's *Radamistus*, which was produced in the first month of the season, created enormous excitement, but M. Schœlcher does not furnish us with the titles of any other works of Handel which were produced, nor is anything said about his deportment as conductor, &c.; probably the records of such performances, and the criticisms, therefore, are rare and difficult to be met with. The first season ended in about four months; the second commenced after a five months' interval, and introduced Signor Francesco Bernardi, a Siennese, like our Mdlle. Piccolomini. Sienna, though a small town, has thus sent us two artistes who have made no small noise in the world, for Bernardi, *alias* Senesino, received 2000 guineas for his season at the Italian Opera, and he must therefore be reckoned one of the great guns at this period. His voice was a very unnatural one, but it was of a quality and compass (alto) that was considered highly fashionable. The company was entirely new, and when *Radamistus* was performed some additional airs were composed in their honour.

Handel, in the midst of the bustle and anxiety of operatic management, did not neglect his duties as chapel master, nor was he forgetful of what he owed to the munificent Duke of Chandos. He wrote the oratorio of *Esther* for his patron, also the serenata of *Acis and Galatea*; the former was performed privately at Cannons, in 1720, and the latter in the following year. About this time the famous *Suites de Pièces pour le Clavecin*, written for one of the Royal family, were published, and were soon reprinted in France, Switzerland, Holland, and Germany. The success of these induced the production of a second collection, but this was not brought out by Walsh, the great publisher of that time, until thirteen years later. The inferiority of the second *suite* (only in comparison with the first) calls forth the following remark from the biographer:—

"The companion pieces of successful works are almost invariably pit-falls, for the virgin inspiration, the great virtue of Art, is mostly wanting in those things made to order."

Yes, this is too frequently the case. In the present day a man writes a successful ballad, and, upon the strength of the notoriety which the effusion obtains for him, he has orders from publishers for anything he chooses to write. The amount of rubbish by this or that "favourite," "distinguished," "eminent," or "popular composer"—so the advertisements have it—which thus finds its way into print is no less lamentable than difficult of calculation.

The Italian Opera—which, by the way, was called the Royal Academy of Music—attracted two great composers from the land of song, Bononcini and Attilio. It would appear that they had obtained considerable celebrity, since they had shares in the composition of an opera with Handel in the second year of the operatic scheme. This opera was *Musio Scaevola*, the libretto of which was furnished by Rolli, the appointed poet to the Academy, and the first act was composed by Attilio, the second by Bononcini, and the third by Handel. This very extraordinary arrangement was probably promoted by the partisans of the Italians, for there was subsequently great rivalry between Handel and Bononcini. Attilio, a mild and inoffensive man, kept clear of bickerings. In this year *Floridante* appeared, and two years afterwards, *Otho*, in which Mdlle. Cuzzoni, one of the great songstresses of the age, made her appearance. Then came *Julius Cæsar*, *Flavius*, *Tamerlane*, *Rodelinda*, *Scipio*, *Alexander*, *Admetus*, *Richard I.*, *Siroe*, and *Ptolemy*. By this time we arrive at the year 1728, when the Royal Academy, which had been a failure from the outset, was closed. Neither the prodigious success of some of the operas, nor the attraction of the great Italian singers, could provide for the general losses, and it appears that "calls" of 5 per cent. were frequently made upon the shareholders in the concern, the first being only a few months after the opera had opened.

ORGAN.

CARLISLE CATHEDRAL.—The organ, during the restoration of the building, has suffered from the large accumulation of dust. The builder (Mr. Willis) and his assistants, are now busily engaged in the process of cleaning. The flues in the South aisle are being taken up for the purpose of laying down water pipes, as it is intended that the bellows shall be blown by hydraulic pressure. There is to be a cistern capable of holding 1500 gallons of water, two-thirds of which will be a reserve, as the daily consumption is not estimated at more than 500 gallons.

Foreign.

PARIS.—The Italian Opera opened on the 1st inst., with a performance of *Il Trovatore*. Graziani was particularly well received on making his appearance, though abundant applause was vouchsafed to Mesdames Steffenone and Didiée, and Mario, who were the Leonora, Azucena, and Manrico of the piece. The house was crowded. Signor Bonetti was the conductor.

The promises for the season consist of the following operas:—Rossini's *Il Barbiere*, *Cenerentola*, and *Un Curioso Accidente*; Bellini's *Norma* and *I Puritani*; Donizetti's *Don Pasquale*, *Lucresia Borgia*, and *Maria di Rohan*; Mozart's *Don Giovanni*; Cimarosa's *Il Matrimonio Segreto*; Verdi's *Rigoletto*, *Il Trovatore*, and *Traviata*; Mercadante's *Il Giuramento*, and Flotow's *Martha*.

The following are the singers engaged:—*Sopranis*, Mesdames Grisi, Steffenone, and Saint-Urbain; *Contraltis*, Mesdames Alboni and Nantier-Didiée; *Comprimaries*, Mesdames Guerra and Bianchi; *Tenors*, MM. Mario and Giuglini; *Baritons*, MM. Graziani, Corsi, and E. Winter; *Primo-Buffo*, M. Zucchini; *Bassi*, MM. Angelini, Genibrel, and Baillon.

Rossini is still in possession of all his mental faculties, and converses with the animation and enthusiasm of a temperament winged with a joyous elasticity such as one might imagine was in full vigour when the *Barbiere di Siviglia* was created. He takes a lively interest in the political condition of Italy, and will speculate on the regeneration of his native land in the language of a patriot. He never visits the theatres, and seldom speaks of music; but whenever he does refer to the art of which he is so brilliant a star, it is ever to bestow a kind word on those who have followed him. Another noble feature in the character of Rossini is his kindness in receiving unknown artistes and composers. It may easily be imagined how many aspirants of the musical art are anxious to be presented to the immortal Rossini, and how much value they place on his opinions and advice, yet he seldom refuses the request of a friend to present any artiste of promising talents. He is very charitable, and although possessing but limited means, frequently performs acts of charity only a few of which are known to the world. His habits are simple, and his intercourse with the world exceedingly limited. He receives a small musical circle once a week, the evening hours, being occupied with conversation and occasionally a little music. Rossini himself seldom touches the piano. We do not hope that he will ever write again; he has frequently said that he has done his best, and has no wish to give the world anything after the *Stabat*, which was the solemn heaven-painted sunset of his glorious day; it is the religious hymn of a soul conscious of its approaching flight. We do not remember any great man who has lived so many years after the consolidation of his fame as Rossini.

CORRESPONDENCE.

DR. S. ELVEY'S CANTICLES AGAIN.

TO THE EDITOR OF THE "MUSICAL GAZETTE."

SIR,—I trust you will pardon the intrusion, and allow me to add a little to what has already appeared in your valuable publication about the Chanting in St. George's Chapel, on one side by your reviewer, Sept. 5th, on the other, by "Decani," Sept. 26th and Oct. 3rd. Your reviewer is quite correct in stating (Sept. 5th) the books are there and lying upon the desk, but when he says, "perchance open," and that the choristers point the psalms in their own way, I, for one, can give an almost unqualified denial to that statement, and think, with many others, 'tis a great pity that any gentleman undertaking the office of reviewer should not be more particular. Had he contented himself by merely stating that some of the divisions of the chanters and the pointing of the Canticles did not agree he would have been quite correct, the reasons for that being various, but certainly no proof that, as far as St. George's Chapel is concerned, the Psalter, as pointed by Dr. Elvey, is a failure.

I think your reviewer never heard the chanting in St. George's Chapel before Dr. Elvey's Psalter was introduced, or he would not say it might as well have remained unpublished. The chanting is allowed to be (by many who have given much time and attention to the subject) in a far better state than before, and that the old way of pointing,

"when everyone did that which was right in his own eyes," is not to be compared with the present. Surely a system, even if a bad one (which I contend this is not, though not agreeing with the whole), is certainly better than no system.

I do not pretend to write in behalf of anyone but myself, and think, by what I have heard, that "Decani" assumed a false position when he said he expressed, by consent, the sentiments of the whole choir.

Trusting your love of justice, both to Dr. S. Elvey and the choir of St. George's Chapel, will cause you to give publicity to the above, and apologising for giving so much trouble, and enclosing my card,

I remain,

Faithfully yours,

Windsor, Oct. 8th, 1857.

A LOVER OF GOOD CHANTING.

OUR SCRAP BOOK.

"LITTLE GIRLS COME OUT TO PLAY."

(From *Punch*.)

"The (*Pianoforte*) play's the thing."

We extract the following Hints from a newspaper, called *The Englishwoman's Review*:

1. When asked to play, you must comply at once; for, says this rare specimen of an *Englishwoman*—

"One apology such as this—'I will readily comply with your wishes, but I must claim your extreme indulgence; it is worth more than a bushel of those stereotyped excuses, which affected young ladies are always well supplied with.'"

The advice is good, and we admire the quiet slap in the face that is administered to "affected young ladies;" but we are not quite sure whether the young lady, who, upon being led up to the pianoforte was to say: "I will readily comply with your wishes, but I must claim your extreme indulgence," would not be rather open to the charge of affectation herself. We are afraid that some satirical Miss would call her "pretentious," and report her to her giggling young friends as "an affected upstart of a blue-stocking, that had just made her escape from some Minerva Hall in the neighbourhood of Turnham-green."

2. The second piece of advice is—

"If you sing, do so without grimaces."

Our *Englishwoman* informs us that this is not so easy as, at the first blush of the thing, it would appear: for—

"Many of our greatest, or, at any rate, most popular singers, pull shocking faces while charming the spell-bound audiences with their silvery tones."

It is a pity that the names of these popular singers have not been mentioned. Perhaps, it is Mr. Cowell, or Mr. Ross, or Messrs. Wright and Bedford, when these two comic twins (those local "Abdels") are singing together in a burlesque?

3. To guard against these grimaces, young ladies, you are recommended to—

"Put a looking-glass before you, when you are singing at home, and you will score credit that that smiling dimpled face could ever have looked so crabbed."

We do not disapprove of this holding the mirror up to nature, if the play of the features is improved by it; though, on reflection, we think a young Gassier, who was intent upon watching her beautiful image in the glass before her, would, as she was warbling "Portrait Charming," be apt to pay more attention to the expression of the mouth than to the expression of the music or the words.

4. Here is an invaluable bit of advice:—

"Enunciate as you would in speaking, being careful to pout out the lips for o's and oo's, to have a mouth in a smiling position for a's, and teeth properly closed for e's and all such closed tones."

Nothing is said, in the above instructions, about the management of the nose. The fair pupil is left completely in the dark as to whether she is to compress or dilate her nostrils; or, in fact, what she is to do with them. Yet the practice of singing through the nose is by no means uncommon in society. We notice, also that the s's are left out in the above lists of vowels, and likewise that no recognition has been taken of w's. Why should we say, if he is invidiously slighted, we should like to know—

5. We are somewhat startled out of our propriety by the implication, in the above hints, that the d's are to be sung as if they were t's, or that the t's are to be sung as if they were d's. We do not mean to say, for instance, that the d's are to be sung as if they were t's, or that the t's are to be sung as if they were d's. We do not mean to say, for instance, that the d's are to be sung as if they were t's, or that the t's are to be sung as if they were d's.

This strikes us as strange language to be addressed to ladies in a ladies' newspaper.

6. However, we agree thoroughly with the good sense displayed in the following hint:—

"If you have the slightest cold, cease your daily practice."

7. But we are doomed to be shocked again the very next minute by such a startling suggestion as—

"If you wish to rid yourself of a hoarseness, take a little rum with the drippings from bacon in it (infallible), and *talk very little*."

The rum and the bacon are too much for us. We feel inclined to call out, with George the Fourth, for "Harris, a glass of brandy!" only our servant's name happens to be Oxer, and not Harris. Still, the shock to our nervous system has been so great, that, though we are talking to young ladies, we must have the brandy. "Here, Oxer, two glasses of brandy!" As for the precept about "talking very little," we should think it belonged to that class of things that are reputed to be much "more easily said than done."

We have reached the climax of absurdity. After the rum and bacon, all the other elaborate instructions to young ladies only taste insipid. However, we subjoin a few curiosities, by way of bonbons after the dessert.

8. When you are playing, you must

"Sit gracefully, but not stiffly; sufficiently high to allow your fore-arm to incline downwards from the elbow to the keys. Keep your hands in a rounded position, from the wrist, and never let your thumb fall below the key-board."

Exhibitions, &c.

(Continued.)

PHOTOGRAPHIC SOCIETY.

Now Open, the FOURTH ANNUAL EXHIBITION of the PHOTOGRAPHIC SOCIETY, at the Gallery of the Painters in Water Colours, 5A., Pall-Mall East. —Admission, 1s. Catalogue, 6d.

CHARLES OKEY's Parisians at home.

—Paris—Baden—Wildbad—Piano—Burlesque and Rough Sketches. Wednesday and every evening, except Saturday, at 8; Tuesday and Saturday mornings at 2½. Seats, 1s.; stalls, 2s.—Lowther Arcade Rooms, Adelaide-street, Charing-cross.

MDLLE. ROSA BONHEUR's great

PICTURE of the HORSE FAIR.—Messrs. P. and D. Colnaghi and Co. beg to announce that the above PICTURE is now on VIEW, at the German Gallery, 168, New Bond-street, from 9 to 6, for a limited period. Admission, 1s.

BURFORD's PANORAMA.—SIERRA

LEONE.—This beautiful and picturesque Panorama is now OPEN to the public. Moscow and the Bernese Alps continue on view. Admission to each, 1s. Open from 10 till dusk.—Leicester-square.

ARCHITECTURAL EXHIBITION,

and Collection of Building Materials and Inventions, Suffolk-street, Pall-mall east.—Open from 9 till dusk. —Admission 1s.; or by season tickets, at all times and to all the lectures, 2s. 6d.

JAS. FERGUSSON, F.R.A.S., } Hon. Secs.
JAS. EDMESTON, Jun. }

MOSCOW.—BURFORD's PANORAMA

is NOW OPEN. A magnificent panorama of Moscow, with the gorgeous entry of the Emperor Alexander II. St. Petersburg and the Bernese Alps are still open. Admission to each 1s. Open from Ten till dusk.—Leicester-square.

FALLS OF NIAGARA, daily, from 10

to 5, at 90, Gracechurch-street.—The Exhibition of this extraordinary PICTURE will shortly CLOSE. —Lloyd, Brothers, and Co.

FLEMISH SCHOOL of PAINTING.—

The FIRST EXHIBITION of PICTURES by the modern artists of the Flemish School at the Gallery, 121, Pall-mall. Open daily, from 10 till 5. Admission 1s.

EXHIBITION OF PHOTOGRAPHY.—

Mr. MAYALL'S GALLERY of PHOTOGRAPHIC PORTRAITS of eminent men OPEN daily for public inspection. The exhibition contains Mr. Mayall's newly patented ivory photographic miniatures, life-size pictures, and photographic portraits of every size and style. Many of Mr. Mayall's sitters having honoured him with permission to include copies in his exhibition, he is enabled to form a gallery of great interest. Among others will be found the Duke of Cambridge, Prince Frederick William of Prussia, the Prince Regent of Baden, Prince Edward of Saxe Weimar, Prince Leiningen, Duke of Argyll, Duke of Newcastle, Lord Palmerston, Lord Campbell, Lord Namur, Lord John Russell, the Earl of Aberdeen, the Earl of Clarendon, Lord Lyndhurst, Lord Cranworth, Sir George Grey, the Bishop of Oxford, Bishop of Winchester, Bishop of Ripon, the New Members of the House of Commons, the Celebrities of the Royal Academy, and the Military Commanders, photographed by Mr. Mayall for Her Majesty, &c.

ADAM and EVE, by J. Van LERIEU.

This grand work, the companion of which is in the possession of Her Majesty, at Windsor, is on VIEW (free) at 60, St. Paul's churchyard.

THE ZOOLOGICAL GARDENS,

Regent's Park.—A male Chimpanzee has been added to the collection. Admission, 1s.; on Monday, 6d.; children under 12 years of age, 6d.

RUSSIA: its Palaces and its People

—GREAT GLOBE, Leicester-square.—A new and magnificent DIORAMA, in 40 immense tableaux, of Russian Scenery, with novel scenic effects, and the sites and scenes of the memorable events of the late campaign—The Ural Mountains—Nijni Novogorod during the Fair—Panorama of St. Petersburg and Moscow—The Coronation of the Czar in the Grand Cathedral of the Assumption. Explanatory lectures at 3 and 8. Admission to the whole building, 1s.

Theatrical Announcements.

ROYAL PRINCESS'S THEATRE.

The public is respectfully informed that this theatre, having been entirely redecorated, will OPEN for the SEASON on Monday next, the 12th inst., when will be performed Shakspeare's play of THE TEMPEST. The box-office is open daily, as usual.

Theatre Royal, Sadler's Wells.

In consequence of the success attendant on the revival of Shakspeare's comedy of LOVE'S LABOUR'S LOST, it will be repeated THIS EVENING, and every evening until further notice.—James Austin, Manager.

We are astonished that our *Englishwoman* has omitted to lay down the rule that you must not attempt to touch the notes with your elbows, or your knees, or your feet, or your nose, or your head, in vainly endeavouring to imitate the gymnastical performances of Thalberg, Rubinstein, or Liszt.

9. Young ladies are sternly admonished to

"Be careful to sit with an erect back, as round-shouldered players are by no means uncommon."

We are very sorry to hear it. In the choice of your instrument, and in the style of your playing it, young ladies, let everything be as Square as possible.

We should be very sorry to live next door to this refined *Englishwoman*, for she informs us that yesterday "she practised ten hours." Merciful powers! what a blessing a neighbour like that must be in a new lath-and-plaster house with brown-paper divisions! To her pupils, however, she is more merciful, for she is considerate enough to say:—

"Three or four hours most masters advise as the daily amount of work at the piano; but I find it an excellent plan to play till Nature tells me to stop."

We should think four hours more than ample. At all events, we should not like to be condemned to live under the same roof as the young lady who practised four hours a-day. We would as soon think of taking lodgings over Distin's shop. If "all work and no play makes Jack a dull boy," we are confident that all play (at the pianoforte) and no work (at anything else) would succeed in making Jenny a remarkably stupid girl. How many a sensible girl has completely lost her head at *The Battle of Prague!*

THEATRE ROYAL, HAYMARKET.—

THIS EVENING, and on Monday next, October 12, Miss Amy Sedgwick will appear for the second and third times in London, and repeat her greatly successful performance of the character of Pauline, in THE LADY OF LYONS. After which, on each evening, Mr. Buckstone will appear in A CURE FOR LOVE.

THEATRE ROYAL, ADELPHI.—

First Week of the Winter Season.—Re-engagement of Mr. T. P. Cooke, who has kindly consented to appear for a limited number of nights more, in consequence of his immense attraction, and who will perform (To-night and every evening) his original character, in the nautical drama of My Poll and My Partner Joe.—Mr. Wright and Mr. Paul Bedford.—THIS EVENING, (Saturday, Oct. 10), DOMESTIC ECONOMY. Grumly, Mrs. Wright; Mrs. Grumly, Miss Arden. After which will be revived the celebrated nautical drama of MY POLL AND MY PARTNER JOE, with new scenery, dresses, &c., and in which Mr. T. P. Cooke will sustain his original character of Harry Halyard; other characters by Messrs. Wright, P. Bedford, C. Selby, Billington, J. Bland, C. J. Smith, Miss Arden, and Miss Mary Keely. With FEARFUL TRAGEDY IN THE SEVEN DIALS: by Messrs. Wright, P. Bedford, and Miss Arden.

STRAND THEATRE.—La Traviata.

Unabated success of the burlesque of Traviata.—THIS EVENING, SO VERY OBLIGING: Messrs. Kinlock, Clarke, Miss Craven. THE PHANTOM WIVES: Mr. Leicester Buckingham, Miss Craven. TRAVIATA: Messrs. O. Summers, Howard, Clarke, Miss Craven, Miss Victor. And MAID OR WIFE.

ASTLEY's ROYAL AMPHITHEATRE.

—Important notice.—Engagement of Mr. James Robinson, the Great Star Rider of America, from Howe and Cushing's United States' Circus.—Mr. William Cooke announces that he has secured the services of the above gifted artiste; and the wondrous feats accomplished by him are not only entirely novel, but are performed and achieved without saddle or bridle. He will appear for the first time on Monday, October 12.

ROYAL MARLYBONE THEATRE.—

Open TO-NIGHT.—Triumphant success of Mr. and Mrs. C. Holt in CIVILIZATION, which will be repeated till further notice. Fourth night of the world's wonder—Kratky Baschic. Entertainments will conclude with Ballet and Farce—Sketches in India: Sally Scraggs, Mrs. C. Holt.

Printed by A. D. MILLS, at 11, Crane-court, Fleet-street, in the Parish of St. Dunstan-in-the-West, in the City of London; and Published by JOHN SMITH, at 11, Crane-court, Fleet-street, London.—S. TEEPEY, October 10, 1857.